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THE LOVE THAT CASTETH OUT FEAR

SINFONIA SACRA

FOR CONTRALTO AND BASS SOLI, SEMI-CHORUS, CHORUS
AND ORCHESTRA

BY

C. H. H. PARRY.

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THE LOVE THAT CASTETH OUT FEAR

SEMI-CHORUS.

O My people, what have I done to thee?
Wherein have I wearied thee? Testify against
Me!

BASS SOLO.

A mighty lawgiver and leader,
Wise with the wisdom of one
More than mere mortal,
Chosen to commune with God,
Taught to the tribes of Israel
The law whereby they should live;
And faring for forty years
Through waste and pathless ways
Led them at length
To where across the river's rim
The promised home of homeless folk
Their longing eyes beheld.

Yct he, the wonder-working Seer,
Greatest in governance,
Surest in foresight, sternest in strength,
Now fareth forth alone
To gaze from the grim mountain-side
Upon the fair, yet far-off land,
The land whereto his leadership
Through long, laborious years had led,
To gaze with eyes grown dim
With faithful toil and tears,
To gaze—and die.

Hear the voice of the eternal!

SEMI-CHORUS.

Get thee up into the mountain and behold
the land which I give to the children of Israel
for a possession, and die in the mount whither
thou goest up. Because ye sanctified Me not in
the wilderness of Zin, in the midst of the
children of Israel. Yet shalt thou see the land
before thee, but thither shalt thou not go.

BASS SOLO.

So the servant of the Lord died there,
according to the word of the Lord, and no
man knoweth of his sepulchre until this day.

FULL CHORUS.

What is man?
A shadow that departeth.
What is our life?
The lifted veil of a vision.

What is the wisdom of the wise?
A few words written in the dust.
What is the strength of them that strive?
Dear-bought achievement and defeat.

The mighty ones mould nations to their will
They bid the children yet unborn obey,
Their laws control mankind,
They conquer minds and pile memorial
their mastery
Like mountain upon mountain—
But 'tis vain.
Their faltering breath must fail,
And when they pass life's final bourne
The record runs
For chieftain, churl, and king—
Even so, but man!

Of old hath God laid the foundations of
earth, and the heavens are the work of His
hands. They shall perish, but He shall endure.
They all shall wax old as a garment, and like
a vesture shall He change them and they shall
be changed. But He is the same and His
years shall have no end.

CONTRALTO SOLO.

The stripling ward of Jesse's sheep
Who felled the giant foe of Israel,
Called by God to kingship,
Ruled the people righteously;
In war supreme, in council wise,
In deed unmatched, in spirit undaunted,
In song and music's lore supreme.

To him was the Most High
As sword and shield,
As bow and buckler;
He made those to bow that rose against him,
And made his enemies to turn their backs and
flee;
A people that he knew not served him,
And strangers yielded up obedience.

Yet he, the kingliest of kings,
He, the sweetest of singers,
Lordliest of leaders,
Stainless may he not be,
Perfect may no mortal!

Hear the words of the eternal!

SEMI-CHORUS.

I anointed thee king over Israel, and I gave thee thy master's house, and the house of Israel and Judah, and if that had been too little, I would have given unto thee such and such things. Wherefore hast thou despised the words of the Lord to do that which is evil in His sight?

Now, therefore, the sword shall not depart from thine house.

I will raise up evil against thee, and the child that is born to thee shall surely die.

O My people, what have I done to thee? Wherein have I wearied thee? Testify against Me!

FULL CHORUS.

He is full of compassion and gracious, slow to anger, plenteous in mercy.

He hath not dealt with us after our sins, nor rewarded us after our iniquities. Even as the heavens are high above the earth, so great is His mercy towards them that fear Him. As far as the east is from the west, so far hath He removed our transgressions from us.

For even as a father pitieth his children, so the Lord pitieth them that fear Him. He knoweth whereof we are made, He remembereth we are but dust!

PART II.

BASS SOLO.

A simple fisher by the Galilæan sea,
Called by One that passed by
To forsake all and follow Him, and hear
The word that should redeem the world.

Thereafter blest beyond compare,
Fisher no longer save of men, he walked
In presence of that love that passeth knowledge,
Of patience beyond mortal ken,
Of purity, perfect and stainless,
Of pity wide as the world,
Of wisdom speaking to unborn millions,
Of meekness made mighty,
Of lowliness made kingly.

Foremost he followed
Gathering in the message of such grace divine
As wrung his soul with wonderment and glad-
ness,
Till the hour drew near
When the fair message must be fruitful made
And truth be verified in pain.

And when by hapless and misguided men
The Master, buffeted, reviled, betrayed,
Waited in silence for the final mockery of
judgment
The disciple lingered, lost in helpless dread.

And when the trial of his fealty came,
Vain was the memory of the Master's words,
Vain was the dear delight of comradeship
divine,
The man within him faltered and denied
The pledge that made him peerless in the world.

Hear the words of him that witnessed!

VOICES IN THE SEMI-CHORUS.

FIRST SOPRANO SOLO.

Then took they Jesus and led Him into the
High Priest's house, and Peter followed afar off.
And a certain maid beheld him and said—

SECOND SOPRANO.

This man also was with Him.

FIRST SOPRANO.

And he denied, saying—

BASS SOLO.

I know Him not.

FIRST SOPRANO.

And after a little while another said—

SECOND SOPRANO.

Of a truth this fellow also was with Him, for
he is a Galilæan.

FIRST SOPRANO.

And Peter said—

BASS SOLO.

I know not what thou sayest.

FIRST SOPRANO.

And immediately the cock crew. And the
Lord turned and looked upon Peter; and Peter
remembered the word of Jesus, how He said to
him, "Before the cock crow shalt thou deny
Me," and he went out and wept bitterly.

FULL CHORUS.

There is none righteous, no not one! There
is none that understandeth, none that doeth
good, no not one!

SEMI-CHORUS.

Whosoever exalteth himself shall be abased;
and he that humbleth himself shall be exalted.

FULL CHORUS.

Whither shall we go from Thy spirit?
whither shall we go from Thy presence? If we
ascend into heaven Thou art there, and if we
make our bed in hell Thou art there also.
Darkness hideth not from Thee, the night
shineth as the day. Darkness and light to
Thee are both alike.

SEMI-CHORUS.

There is no fear in love. For perfect love
casteth out fear. He that feareth is not made
perfect in love.

FULL CHORUS.

What is love?

SEMI-CHORUS.

The one thing that availeth.

FULL CHORUS.

What is our hope?

SEMI-CHORUS.

That good through love prevaieth.

FULL CHORUS.

What is the comfort of the frail?

SEMI-CHORUS.

That strength of love sustaineth.

FULL CHORUS.

What is the wisdom of the simple?

SEMI-CHORUS.

To trust in love that never waneth.

FULL CHORUS.

All-conquering love leads nations t
It bids the children yet unborn tak
Its laws sustain mankind,
It spreads the tokens of its mastery
As ocean flows to ocean.
And when the doors of the eternal s
wide,
The record runs for all who will to r
E'en so—'tis love!

DUET—CONTRALTO AND BASS.

He hath shewed us what is good.
merciful and gracious, long suffering, al
in mercy and truth. Keeping mer
thousands, forgiving iniquity and transgr
And what doth He require of us?
deal justly, to love mercy, and to walk hu
He that doeth these things shall never

FULL CHORUS.

The spirit shall be poured out upon us i
on high. The wilderness shall be as a frui
field, and the work of righteousness shall
peace and quietness and assurance for ever.
A man shall be as a hiding-place from t
wind, and a covert from the tempest, as a riv
of waters in a dry place, as a shadow of a gre
rock in a weary land.
And the eyes of them that see shall not b
dim, and the ears of them that hear shal
hearken.

SEMI-CHORUS AND FULL CHORUS.

Who is wise understandeth these things;
for the ways of the Lord are right and the just
shall walk in them.

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THE LOVE THAT CASTETH OUT FEAR.

C. Hubert H. Parry.

Adagio.

p

pp

mf

mf

dim.

SEMI-CHORUS.

Soprano. *pp* O My peo - ple, what have I

Alto. *pp* O My peo - ple, what have I

Tenor. *pp* O My peo - ple, what have I done to thee? *p*

Bass. *pp* O My peo - ple, what have I done to thee? *p*

done to thee? where - in have I wear - led thee? *p*

done to thee? where - in have I wear - led thee? *p*

where - in have I wear - led thee? *p*

where - in have I wear - led thee? *p*

where - in have I wear - led thee? *mf*

B

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. Each staff begins with a *mf* dynamic marking. The lyrics are "tes - ti - fy a - - gainst Me!". The music features a melodic line with a half note followed by a dotted half note, then a quarter note and an eighth note.

B

Piano accompaniment for the first system. It begins with a piano (*p*) dynamic. The right hand has a melodic line with a half note and a dotted half note, while the left hand provides a harmonic accompaniment with chords and moving lines.

Poco più mosso.

Piano accompaniment for the second system, marked *cresc.* (crescendo). The tempo is *Poco più mosso*. The music features a more active melodic line in the right hand and a corresponding accompaniment in the left hand.

Piano accompaniment for the third system, marked *cresc. molto* (crescendo molto). The tempo remains *Poco più mosso*. The music continues with a driving melodic line in the right hand and a supportive accompaniment in the left hand.

Piano accompaniment for the fourth system, marked *ff* (fortissimo). The tempo is still *Poco più mosso*. The music reaches a climactic point with a very active and loud melodic line in the right hand and a powerful accompaniment in the left hand.

dim.

pp Tes - ti - fy a - - gainst Me!

pp Tes - ti - fy a - - gainst Me!

pp Tes - ti - fy a - - gainst Me!

pp Tes - ti - fy a - - gainst Me!

p *C*

sempre dim.

R.H. *R.H.*

Moderato.

First system of musical notation. The piano part (treble and bass staves) begins with a forte (*f*) dynamic. The melody in the treble staff features eighth and sixteenth notes with slurs. The bass staff provides harmonic support with chords and single notes. The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation. The piano part continues with a piano (*p*) dynamic. The melody in the treble staff continues with slurs. The bass staff features sustained chords. The system concludes with a *dim.* marking.

Bass Solo.

Moderato tranquillo.

Third system of musical notation. It begins with a **Bass Solo.** section. The piano part starts with a pianissimo (*pp*) dynamic. The bass solo part (bass staff) begins with a mezzo-forte (*mf*) dynamic. The tempo is marked *Moderato tranquillo.*

Fourth system of musical notation. The vocal part (treble staff) has the lyrics: "law-giv-er and lead-er, wise with the wisdom of one, more than mere". The piano part (treble and bass staves) provides accompaniment. The system concludes with a *cresc.* (crescendo) marking.

Fifth system of musical notation. The vocal part (treble staff) has the lyrics: "mor-tal, chosen to commune with God, taught to the tribes of". The piano part (treble and bass staves) provides accompaniment. The system concludes with a *dim.* (diminuendo) marking and a *poco cresc.* (poco crescendo) marking.

allargando **D** *a tempo*

Is - ra - el the law _____ where - by _____ they should live,

cresc. *allargando* *a tempo* *p*

mf

and far - ing for for - ty years through waste and pathless ways, Brought

cresc.

_____ them at length _____ to where across the riv - er's rim _____ the

cresc. *dim.*

dim. *rit.*

promised home of homeless folk their long - ing eyes be -

dim. *rit.*

E *a tempo*

- held.
a tempo

mf *dim.*

Yet he the won - der working seer -

p

— great-est in gov-ern-ance, sur - est in fore-sight, stern.

cresc. *cresc.*

- - est in strength,

cresc. molto *animando* *ff*

Meno mosso.

F *mp*

Now far - eth forth — a - lone — to gaze

ff *dim.* *colla voce*

— from the grim mountain side, up - on the fair, yet far - off land; The

poco cresc.

cresc.

land where - to his lead - er - ship, through long la - bor - lous years had led,

Meno mosso.

G *p*

To gaze with eyes — grown dim with faithful toil and tears,

p

dim.

p

To gaze and die.

pp

sempre dim.

p

Hear the words of the E - - ter - nal!

Moderato.

mf

f

dim.

rit.

SEMI-CHORUS.

a tempo
Soprano.

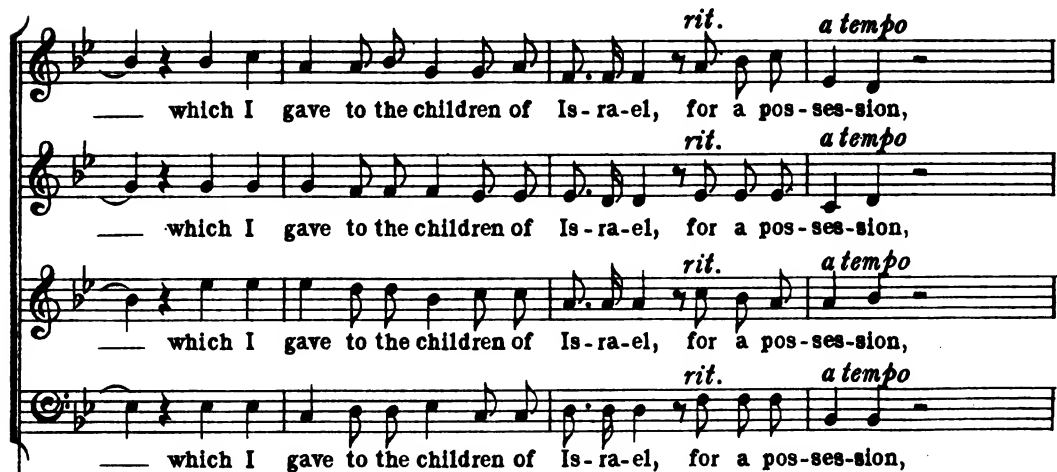
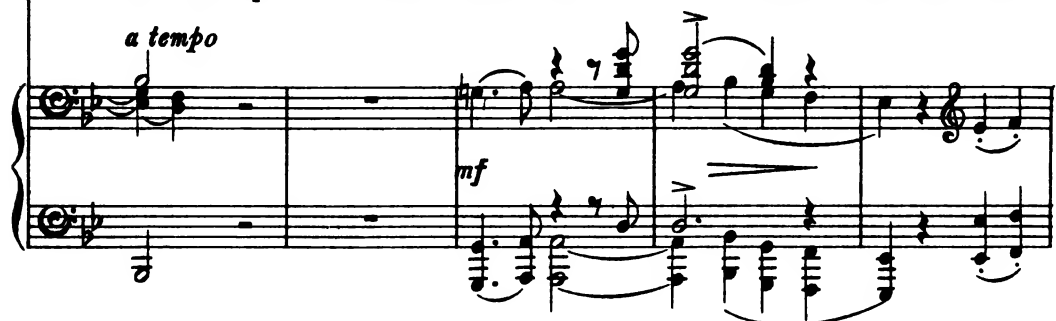
Alto.



Tenor.



Bass.

*a tempo*

K *f* *p*

And die in the mount whither thou go - est

And die in the mount whither thou go - est

And die in the mount whither thou go - est

And die in the mount whither thou go - est

K *p*

pp

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

pp

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

mf Yet shalt thou see the land be - fore thee: *pp* But thither

mf Yet shalt thou see the land be - fore thee: *pp* But thither

mf Yet shalt thou see the land be - fore thee: *pp* But thither

mf Yet shalt thou see the land be - fore thee: *pp* But thither

p *pp*

Solo. mf

So the servant of the Lord died — there, Ac-

shalt thou not go.

shalt thou not go.

shalt thou not go.

shalt thou not go.

- cord-ing to the word of the Lord, And no man knoweth of his

rit. a tempo

se - pul-chre Un-til this day.

rit. a tempo

f dim. rit. 3 pp

Lento.
Soprano.

What is man?

A sha-dow that de-

Alto.

What is man?

A sha-dow that de-

Tenor.

What is man?

A sha-dow that de-

Bass.

What is man?

A sha-dow that de-

Lento.

FULL CHORUS.

- part - eth. What is our life?

- part - eth. What is our life?

- part - eth. What is our life?

- part - eth. What — is our life?

p *f*

p
The lift-ed veil of a vi-sion.

p
The lift-ed veil of a vi-sion.

p
The lift-ed veil of a vi-sion.

p
The lift-ed veil of a vi-sion.

p
dim.

M *mf cresc. molto* *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

M *mf*

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

Più mosso. Alla marcia. *mf*

- feat. The

mf

- feat. The

mf

- feat. The

mf

- feat. The

Più mosso. Alla marcia. *mf*

might-y ones mould na-tions to their will, They bid the

might-y ones mould na-tions to their will, They bid the

might-y ones mould na-tions to their will, They bid the

might-y ones mould na-tions to their will, They bid the

cresc. *cresc.*

children yet un - born o - bey Their laws control mankind

children yet un - born o - bey Their laws control mankind

children yet un - born o - bey Their laws control mankind

children yet un - born o - bey Their laws control mankind

f *f* *f* *f*

cresc.

They conquer minds — and pile memorials of their mas-ter-y Like moun-

They conquer minds — and pile memorials of their mas-ter-y Like

They conquer minds — and pile memorials of their mas-ter-y Like moun-

They conquer minds — and pile memorials of their mas-ter-y Like

- tain up - on moun-tain;

moun-tain up - on moun-tain;

- tain up - on moun-tain;

moun - tain up - on moun-tain;

But 'tis

But 'tis

But 'tis

But 'tis

dim.

vain! Their fal-ter-ing breath must fail;

vain! Their fal-ter-ing breath must fail;

vain! Their fal-ter-ing breath must fail;

vain! Their fal-ter-ing breath must fail;

p

f

p

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

mf

R

king,

king,

king,

king,

R

cresc.

f *p*

E'en so ——— But man!

f *p*

E'en so ——— But man!

f *p*

E'en so ——— But man!

f *p*

E'en so ——— But man!

ff *Largamente. mf cresc*

f

Of old hath God laid the foun - da - tions of the

earth, _____ Of old hath

Of old hath God laid the foun-da-tions of the earth, _____

Of old hath God laid the foun-da-tions of the

Of old hath God laid the foun-

cresc.

God laid the foun-da-tions of the

Of old hath God laid the foun-

earth, Of old hath God laid the foun-

- da-tions of the earth, _____ the foun -

earth, _____ And the heavens, _____

- da - - - tions of the earth, And the

- da - - - tions of the earth, And the

- da - tions of the earth, And the heavens, the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'earth, _____ And the heavens, _____'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

_____ the heavens, _____ and the heavens are the

heavens, the heavens are the work, the

heavens, the heavens _____ are the

heavens are the work, _____ are the

The second system continues the musical piece. It includes dynamic markings such as *cresc.* (crescendo) and *cresc. molto* (crescendo molto). The piano accompaniment features more complex textures, including triplets and rapid sixteenth-note passages in the right hand.

frit. **T** *a tempo*

f work of His hands. *f* They shall

f work of His hands. *f* They shall

frit. *a tempo* *f* work of His hands. *f* They shall

f work of His hands. *f* They shall

frit. **T** *a tempo*

frit. *a tempo*

rit. *allargando* *f* per - ish, But He shall en -

f per - ish, But He shall en -

rit. *allargando* *f* per - ish, But He shall en -

f per - ish, But He shall en -

rit. *allargando*

*Poco meno mosso.
sostenuto*

mf

- dure _____ They all shall wax old as a gar-ment,

- dure _____

- dure _____

- dure _____ *mf* They all shall

*Poco meno mosso.
sostenuto*

mf

p shall wax old, *p* shall wax

mf They all shall wax old as a gar-ment,

mf They all shall

p wax old as a gar-ment, *p* shall wax old,

V

old, shall wax old as a

cresc.

shall wax old, shall wax old as a

wax old as a gar-ment, shall wax old as a

shall wax old And like a

V

mf

poco animando

gar- - ment, And like a

mf

gar- - ment, And like a ves- ture shall He change them, —

poco animando

gar- - ment,

ves- ture shall He change them, like a ves- ture

poco animando

ves-ture shall He change them, like a ves-ture shall He

and like a ves-ture shall He

mf And like a ves-ture shall He change them, like a

like a ves-ture, like a ves-ture,

cresc. change them, like a ves-ture shall He

f change them, like a ves-ture shall He

cresc. ves-ture, like a ves-ture shall He

cresc. f like a ves-ture, like a ves-ture shall He

V

old, shall wax old as a

cresc.

shall wax old, shall wax old as a

wax old as a gar-ment, shall wax old as a

shall wax old And like a

V

mf

poco animando

gar-ment, And like a

mf

gar-ment, And like a ves-ture shall He change them,

poco animando

gar-ment,

ves-ture shall He change them, like a ves-ture

poco animando

ves-ture shall He change them, — like a ves-ture shall He

and like a ves-ture shall He

mf And like a ves-ture shall He change them, — like a

like a ves- - ture, like a ves- - ture,

cresc. change them, like a ves-ture shall He

change them, *f* like a ves- - ture shall He

ves - ture, *cresc.* like a ves - ture shall He

like a ves - ture, *cresc. f* like a ves - ture shall He

V

old, shall wax old as a

cresc.

shall wax old, shall wax old as a

wax old as a gar-ment, shall wax old as a

shall wax old And like a

V

mf

poco animando

gar-ment, And like a

mf

gar-ment, And like a ves-ture shall He change them,

poco animando

gar-ment,

ves-ture shall He change them, like a ves-ture

poco animando

ves-ture shall He change them, — like a ves-ture shall He

and like a ves-ture shall He

mf And like a ves-ture shall He change them, — like a

like a ves- - ture, like a ves- - ture,

cresc. change them, like a ves-ture shall He

change them, *f* like a ves- - ture shall He

ves-ture, *cresc.* like a ves-ture shall He

like a ves-ture, *cresc. f* like a ves-ture shall He

ff *allargando* *a tempo*

change — them And they shall be chang - ed.

ff *allargando*

change — them And they shall be chang - ed.

ff *allargando*

change — them And they shall be chang - ed.

ff *allargando*

change — them And they shall be chang - ed.

a tempo *mf* *cresc.*

W

But He — is the same, —

But He — is the same, —

But He — is the same, —

But He — is the same, —

W *cresc.*

largamente

but He is the same, And His years shall have no

but He is the same, And His years shall

but He is the same, And His years shall

but He is the same, And His years shall have no

largamente

end, and His years shall have no

have no end, His years shall have no end, His years shall have no

have no end, and His years shall have no

end, and His years, His years shall have no

X *poco animando*

end. He is the

end. He is the same,

poco animando *f* end. He is the same,

end. He is the same,

X *poco animando*

same, He is the

He is the same,

He is the same, the same

the same,

Y

same _____ and His years shall have no end, _____

the same _____ and His years shall have no

He is the same shall have no end

He is the same and His years shall have no

_____ and His years _____ shall have no end.

end and His years shall have no end.

and His years shall have no end.

end and His years shall have no end.

He is the same, He is the

He is the same, He is the

He is the same, He is the

He is the same, He is the

same and His years shall have no

same and His years shall have no

same and His years shall have no

same and His years shall have no

Z

end. _____

end. _____

end. _____

end. _____

Z

ff

p *molto*

espressivo

dim.

rit.

p

The musical score is written for piano (piano) and includes various musical notations such as dynamics, articulation, and tempo markings. The first section is marked with a forte (ff) dynamic and a 'Z' symbol, indicating a dramatic or powerful section. The second section is marked with a piano (p) dynamic and a 'molto' tempo marking, indicating a more lyrical or expressive section. The score includes various musical notations such as notes, rests, and accidentals, as well as performance instructions like 'espressivo' and 'dim.' (diminuendo).

*Andantino.*Contralto Solo. *mf* *semplice*

The strip-ling ward of Jes-se's sheep, Who

pp

felled the gi - ant foe of Is - ra - el, Call - - - ed by God to

cresc.

king - ship rul - - - ed the peo-ple right-eous-ly. In

AA *mf*

dim.

cresc. war su-preme, in coun - cil wise: In deed un-matched, in

poco animando

p *cresc.* *poco animando*

spi-rit un-daunt - - ed, *f* In song and

cresc. *f*

BB

mu - - sic's lore su - preme.

largamente

f *largamente*
To him was the most

rit. allargando *p*

cresc. *rit.* **CC** *a tempo*
High, As sword and shield, as bow and buckler;

cresc. *mf rit.* *a tempo*

f *cresc.*
he made those to bow that rose a - gainst him,

mf *p* *sempre cresc.*

f *rit.* *a tempo*
And made his en - e - mies to turn their backs and flee: _____

rit. *fa tempo*

f
— A peo - ple that he knew not serv - ed him

f *f*

DD
And stran - gers yield - ed up o - be - dience.

f

EE *p*
Yet

he the king - li - est of kings, _____

he the sweet - est of sin - gers, Lord - li - est of

rit.

p poco meno mosso.
lea - ders! _____ Stain - less may he not

dim.

be, Per - fect — shall no mor - - tal!

dim.

p

cresc.

cresc.

meno mosso.

Hear the words — of the E -

cresc.

GG

-ter-nal!

Soprano.

Alto.

Tenor.

Bass.

SEMI-CHORUS.

I a - noint - ed thee

I a - noint - ed thee

I a - noint - ed thee

I a - noint - ed thee

GG

king — o - ver Is - rael;

king — o - ver Is - rael;

king — o - ver Is - rael;

king — o - ver Is - rael;

mf And I gave thee thy mas - ter's house, *HH* *mf* And the house of Is -

mf And I gave thee thy mas - ter's house, *mf* And the house of Is -

mf And I gave thee thy mas - ter's house, *mf* And the house of Is -

mf And I gave thee thy mas - ter's house, *mf* And the house of Is -

mf *HH*

p - -ra-el and Ju-dah, And if that had been too lit-tle

p - -ra-el and Ju-dah, And if that had been too lit-tle

p - -ra-el and Ju-dah, And if that had been too lit-tle

p - -ra-el and Ju-dah, And if that had been too lit-tle

mf

p

I would have giv - en un - to thee such and such things;

p

I would have giv - en un - to thee such and such things;

p

I would have giv - en un - to thee such and such things;

p

I would have giv - en un - to thee such and such things;

p

Lento.

pp

Wherefore hast thou des - pis - ed the word of the

pp

Wherefore hast thou des - pis - ed the word of the

pp

Wherefore hast thou des - pis - ed the word of the

pp

Wherefore hast thou des - pis - ed the word of the

Lento.

KK

rit.

Lord? To do that which is e - vil in His sight!

Lord? To do that which is e - vil in His sight!

Lord? To do that which is e - vil in His sight!

Lord? To do that which is e - vil in His sight!

KK

rit.

p

f

Più animato.

f

Now there-fore the sword shall not de-part from thine house:

f

Now there-fore the sword shall not de-part from thine house:

f

Now there-fore the sword shall not de-part from thine house:

f

Now there-fore the sword shall not de-part from thine house:

Più animato.

f

ff

LL *p*

I will raise up e-vil a-against thee, And the child that is

p

I will raise up e-vil a-against thee, And the child that is

p

I will raise up e-vil a-against thee, And the child that is

p

I will raise up e-vil a-against thee, And the child that is

LL

pp *mf* **Allegro.**

born to thee shall sure - ly die.

pp *mf*

born to thee shall sure - ly die.

pp *mf*

born to thee shall sure - ly die.

pp *mf*

born to thee shall sure - ly die.

pp *mf* **Allegro.**

f

cresc.

Lento.
Soprano. *pp espress.*

Alto. *pp espress.* O my peo-ple what have I done to thee?

Tenor. *espress.* O my peo-ple what have I done to thee?

Bass. *pp espress.* O my peo-ple what have I done to thee? Where-in have I

Lento. O my peo-ple what have I done to thee? Where-in have I

SEMI-CHORUS.

Where-in have I wea-ried thee?

Where-in have I wea-ried thee?

wea-ried thee?

wea-ried thee?

mf *cresc.*

p Tes - ti - fy — a - - gainst me!

p Tes - ti - fy — a - - gainst me!

p Tes - ti - fy — a - - gainst me!

p Tes - ti - fy — a - - gainst me!

p *cresc.*

f *dim.*

pp

Andante grazioso.

p *cresc.* *dim.*

Soprano. MM

Alto.

Tenor.

Bass.

FULL CHORUS.

p He is full of com - pas-sion, He is full of com-*f* passion, and

p He is full of com - passion, He is full of com-*f* passion, and

p He is full of com - pas-sion, He is full of com-*f* pas-sion, and

p He is full of com - pas-sion, He is full of com-*f* pas-sion, and

MM

gracious, Slow to an-ger, plenteous in mer-cy, plenteous in

gracious, Slow to an-ger, plenteous in mer-cy, plenteous in

gracious, Slow to an-ger, plenteous in mer-cy, plen - - - teous in

gracious, Slow to an-ger, plenteous in mer-cy, plen - - - teous in

dim.

OO

mer-cy.

mer-cy.

mer-cy.

mer-cy.

cresc.

p

mf *p*

He hath not dealt with us af - ter our sins

mf *p*

He hath not dealt with us af - ter our sins

mf *p*

He hath not dealt with us af - ter our sins

mf *p*

He hath not dealt with us af - ter our sins

p

PP

Nor re-ward-ed us — af-ter our in - i-quities.

Nor re-ward-ed us — af-ter our in - i-quities.

Nor re-ward-ed us af - ter our in - i-quities.

Nor re-ward-ed us af - ter our in - i-quities.

PP>

cresc. Even as the heavens are high a-bove the earth.

cresc. Even as the heavens are high a-bove the earth.

cresc. Even as the heavens are high a-bove the earth.

cresc. Even as the heavens are high a-bove the earth.

sempre - poco - a - poco - cresc.

mf *f* *p* **RR** *cresc.*
 So great is His mer - cy - towards them — that fear Him. As
mf *f* *p* *cresc.*
 So great is His mer - cy - towards them — that fear Him. As
mf *f* *p* *cresc.*
 So great is His mer - cy - towards them — that fear Him. As
mf *f* *p* *cresc.*
 So great is His mer - cy - towards them — that fear Him. As

mf **RR**

molto *ff*
 far as the east — is from the west —
molto *ff*
 far as the east — is from the west —
molto *ff*
 far as the east — is from the west —
molto *ff*
 far as the east — is from the west —

cresc. molto *ff*

allargando *a tempo* *dim.* *largamente*

ff *dim.*

So far _____ hath He re-mov-ed our trans-gres - sions

So far, so far hath He re-

ff

So far _____ hath He re - -

allargando *ff cresc. molto* *a tempo* *largamente*

mf

from us, so far _____ hath He re -

-mov-ed our trans-gres - sions, so far _____ hath He re - mov-ed our trans-

So far _____ hath He re - mov-ed our trans-gres - sions from us,

- mov - ed our trans-gres - sions, so far,

poco dim.

animando

- mov - ed our trans - gres - sions, so far _____ hath He re -

- gres - sions from us, so far, so

animando

so far _____ hath He re - mov - ed our trans -

so far _____ hath He re - mov - ed our trans - gres - - sions, _____

SS f

- mov - ed our trans - gres - sions, hath He re -

far hath He re - mov - ed our trans - gres - sions from us,

- gres - - sions, _____ our trans - gres - sions _____ from us, so far _____

_____ hath He re - mov - ed our trans - gres - sions from us, _____ so

SS

- mov - ed our trans - gres - sions, *dim.* hath He re - mov - ed *dim.*
 so far hath He re - mov - ed our trans-gres - - sions from us, *dim.*
 - hath He re - mov - ed our trans-gres - sions, so *dim.*
 far, so far hath He re - mov - ed our trans-gres - sions, so far -

f *poco dim.*

our trans - - gres - sions, *p* *poco rit.* our trans-gres - sions - from
 our trans - gres - - - - - sions - from *p*
 far, so far hath He re - mov - ed *p* *poco rit.* our trans-gres-sions from
 - hath He re - mov - ed *p* our trans-gres - sions from

poco rit.

us. For even as a fa-ther

us. For even as a fa-ther

us. For even as a fa-ther

us. For even as a fa-ther

pi - ti-eth his chil - dren, So the Lord

pi - ti-eth his chil - dren, So the Lord

pi - ti-eth his chil - dren, So the Lord

pi - ti-eth his chil - dren, So the

pi-tieth them that fear Him; He knoweth whereof we are made, He re-

pi-tieth them that fear Him; He knoweth whereof we are made, He re-

pi-tieth them that fear Him; He knoweth whereof we are made, He re-

Lord pitieth them that fear Him; He knoweth whereof we are made, He re-

- mem-bereth, He re-membereth, He re-mem-bereth we are but

- mem-bereth, He re-membereth, He re-mem-bereth we are but

- mem-bereth, He re-membereth, He re-mem-bereth we are but

- mem-bereth, He re-membereth, He re-mem-bereth we are but

dust, He re - - mem-bereth we are but dust, *pp* *p*

dust, He re - - mem-bereth we are but dust, *pp* *pp*

dust, He re - - mem-bereth we are but dust, *pp* *pp*

dust, He re - - mem-bereth we are but dust, *pp* *pp*

p *cresc. -*

but dust! dust! *pp dim.* *ppp*

but dust! dust! *pp dim.* *ppp*

but dust! dust! *pp dim.* *ppp*

but dust! dust! *pp dim.* *ppp*

pp *dim.* *ppp*

PART II.

Adagio.

p *P* *dim.* *pp*

p *pp* *cresc.* *cresc.*

rit. *ff a tempo*

poco a poco dim.

pp

Andante.

Bass Solo.

p

A sim-ple fisher by the

pp dolce

poco cresc.

Ga - li-le-an sea, call - ed by one that pass - ed by, to for-sake all and

poco cresc.

poco rit.

colla voce

rit.

fol-low Him, and hear — the word that should re-deem the world.

B

animando mf

There - af - ter blest be - yond compare, Fisher no longer save of

animando

poco cresc.

p cresc.

rit. f *a tempo p*

men, he walked in presence of that love that pass-eth knowledge. Of

rit. *a tempo*

poco animando *cresc.*

pa-tience be-yond mor-tal ken, of pu-ri-ty, per-fect and

pp poco animando *cresc.*

stain-less, Of pi-ty wide as the world, of wis-dom speaking to

allargando *largamente*

un-born millions, of meekness made mighty, of low-li-ness made

cresc. *allargando*

a tempo

king - ly.

a tempo

animando

mf *cresc.*

mf

Fore-most he fol-lowed, gath-er-ing in the mes-sage of such

p

grace di-vine, as wrung his soul with won - der-ment and glad-ness;

f

rit.

p

till the hour drew near, when the fair mes-sage must be

rit. *p*

fruit-ful made, and truth be ve - ry-fied in pain.

E Più Allegro.

And when by

hap-less and mis- - guid - ed men The Mas-ter

cresc.

cresc. molto

buf - fet-ed, re - viled be - trayed, —

cresc. molto

F *p*

wait - ed in si-lence for the fin - al mock-e-ry of

P *dim.*

judgement, The dis-ci-ple lin-gered, lost in help-less dread.

p

p *mf*

And when the tri-al of his feal-ty

came, Vain was the me-mo-ry of the Mas-ter's words,

Vain was the dear de-light of come-rade-ship di-vine—

The man with-in him fal-tered and de-nied the pledge

that made him peer-less in the world.

mf cresc. *f* *dim.* *f dim.* *poco agitato* *rit.* *mf* *cresc.* *f* *cresc. molto*

p ad lib.

Hear the words— of him that

*dim.**Lento.*

Solo Soprano I.*

Then took they Je - sus and led Him in-to the

wit - nessed!

*Lento.**pp dolce*

High Priest's house,

And Pe-ter fol-lowed a-far off.

And a cer-tain maid be-held him and said

Solo Soprano II.*

This man al - so was with Him

*pp**mf*

* To be sung by a member of the Semi-Chorus. 11954

mf And he denied saying And af-ter a

*Solo Bass.** *f* I know Him not

p lit-tle while an-o-ther said *mf* Of a truth this fel-low al-so was *p*

f

mf And Pe-ter

with Him, for he is a Ga-li-le-an *p* *p*

* To be sung by a member of the Semi-Chorus. 11954

said And im-me-diate-ly the

I know not what thou say-est

cock crew And the Lord turn - - ed and look-'ed up-on

meno mosso.

Pe-ter; and Pe-ter re-mem-bered the word of Je-sus how He

said to Him Be-fore the cock crew, shalt thou de - - ny me

And he went out and wept,

cresc.

K *P*

wept bit - ter - ly.

f *dim.* *p*

Lento.

Soprano. *p* There is none righteous no not one,

Alto. *p* There is none

Tenor.

Bass. *p* There is none righteous no not

FULL CHORUS.

p

there is none righteous,
 right-eous no not one, there is none
 There is none righteous, no not one, no not one,
 one, there is none righteous, no not one, no not

mf *p*

there is none right-eous, no not one, none right-eous, no not
 right-eous, none right-eous, no not one, none right-eous, none
 no notone, there is none right-eous, no not one, no—
 one, no not one, no notone, there is none

dim. *mf* *p*

animando

one, no, not one,

right - eous, none right - eous, *mf cresc.* There is none that un-der-

— not one, *mf cresc.* There is none that un-der - stand - eth,

right - eous, *p* not one,

cresc. *animando*

mf cresc. There is none that under-stand - eth, none that doeth

- stand - eth, *cresc.* none — that do-eth good, none—

none — that doeth good, *cresc.* no, not one,

mf cresc. There is none that under-stand - eth, none — that understand - eth—

cresc.

good, no, not one, there is none that un - der -

— that do-eth good, — no, not one, — there is

none that un-der-stand-eth, none that do - eth

— no, not one, — no, not one, not

The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in G major. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady harmonic foundation with chords and single notes.

-standeth, none that do - eth good, no, not one, no, not

none that un - der - stand - eth, none that do-eth good,

good, not one that do - eth good, no, not one, no, not one,

one, not one, not one, no, — not one,

The piano accompaniment continues with the same melodic and harmonic patterns, maintaining the G major key signature. The right hand has a more active role with frequent sixteenth-note passages, while the left hand remains supportive with sustained chords and moving bass lines.

sempre cresc.

cresc.

one, no, — not one, no, not one, there is

cresc.

no, not one, no, not one — there is none that

cresc.

no, not one, no, — not one, not

cresc.

no, — not one, there is none that un - der -

molto cresc.

M *allargando ff*

none that un - der - stand-eth, none that do - eth good, no, not

ff

un - der-stand-eth, none — that do - eth good, no, not

allargando ff

one, not one that do - eth good, not one, no, not

p *ff*

-stand-eth, none that do - eth good, none, no, not

M *ff allargando*

a tempo, Vivace

one!

one!

a tempo, Vivace

one!

one!

*a tempo, Vivace**ff**dim.**Lento.*

Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

*Lento.**pp**p**p*

SEMI-CHORUS.

cresc.

And he that humbleth himself shall be ex - alt - - -

cresc.

And he that humbleth himself shall be ex - alt - - -

cresc.

And he that humbleth himself shall be ex - alt - - -

cresc.

And he that humbleth himself shall be ex - alt - - -

rit. *animando*

- ed.

rit. *animando*

- ed.

rit. *animando*

- ed.

rit. *animando*

- ed.

rit. *animando*

mp cresc.

molto cresc.

mp cresc.

molto cresc.

Allegro.

FULL CHORUS.

pp

Whither,

p

whither shall we

pp

Whither,

p

whither shall we

pp

Whither,

p

whither shall we

pp

Whither,

p

whither shall we

*Allegro.**dim.**p**cresc.*

go from Thy spi-rit?

Whi-ther,

whi-ther shall we

cresc.

go from Thy spi-rit?

Whi-ther,

whi-ther shall we

cresc.

go from Thy spi-rit?

Whi-ther,

whi-ther shall we

cresc.

go from Thy spi-rit?

Whi-ther,

whi-ther shall we

cresc.

G

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

P

al - so. Dark - ness

al - so. Dark - ness

al - so. Dark - ness

al - so. Dark - ness

P

mf *dim.* *p*

hi - deth not from Thee, The night shi -

hi - deth not from Thee, The night shi -

hi - deth not from Thee, The night shi -

hi - deth not from Thee, The night shi -

mf *dim.* *p*

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

P

al - so. Dark - ness

al - so. Dark - ness

al - so. Dark - ness

al - so. Dark - ness

P

mf *dim.* **p**

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

cresc. *mf*

- neth as the day, Dark - ness and

cresc. *mf*

- neth as the day, Dark - ness and

cresc. *mf*

- neth as the day, Dark - ness and

cresc. *mf*

- neth as the day, Dark - ness and

cresc.

ff *Lento espressivo.* *p*

light to Thee are both a - like.

ff *p*

light to Thee are both a - like.

ff *p*

light to Thee are both a - like.

ff *p*

light to Thee are both a - like.

ff *Lento espressivo.* *p*

SEMI-CHORUS.

pp There is no fear in love, For

pp There is no fear in love, For

pp There is no fear in love, For

pp There is no fear in love, For

f *pp* *p*

per-fect love cast-eth out fear. He that fear-eth

per-fect love cast-eth out fear. He that fear-eth

per-fect love cast-eth out fear. He that fear-eth

per-fect love casteth out fear. He that fear-eth

f *pp* *p*

Poco più mosso.

pp *pp rit.*
is not made perfect in love.

pp *pp*
is not made per-fect in love.

pp *pp rit.*
is not made per - fect in love.

pp *pp*
is not made per - fect in love.

rit. *Poco più mosso.*
pp *p* *cresc.*

FULL CHORUS.

R *p* *pp*
What is love?

p *pp*
What is love?

p *pp*
What is love?

p *pp*
What is love?

R *dim.* *pp*

SEMI-CHORUS.

The one thing that a - vailleth;

The one thing that a - vailleth;

The one thing that a - vailleth;

The one thing that a - vailleth;

FULL CHORUS.

p

CRSC.

Poco più mosso.

pp *pp rit.*
is not made perfect in love.

pp *pp*
is not made per-fect in love.

pp *pp rit.*
is not made per - fect in love.

pp *pp*
is not made per - fect in love.

rit. *Poco più mosso.*
pp *p* *cresc.*

FULL CHORUS.

R *p* *pp*
What is love?

p *pp*
What — is love?

p *pp*
What is love?

p *pp*
What — is love?

R *dim.* *pp*

SEMI-CHORUS.

The one thing that a - vailleth;

p

The one thing that a - vailleth;

p

The one thing that a - vailleth;

p

The one thing that a - vailleth;

p

FULL CHORUS.

p

cresc.

S

That good through love prevailleth;

That good through love prevailleth;

That good through love prevailleth;

That good through love prevailleth;

S

p What is our hope?_____

p What is our hope?_____

p What is our hope?_____

p What is our hope?_____

S

mf

FULL CHORUS.

mf

What is the comfort of the frail?

mf

What is the comfort of the frail?

mf

What is the comfort of the frail?

mf

What is the comfort of the frail?

*cresc.**p*

SEMI-CHORUS.

p

That strength of love sus-tain-eth;

p

That strength of love sus-tain-eth;

p

That strength of love sus-tain-eth;

pp

That strength of love sus-tain-eth;

FULL CHORUS.

*p**cresc.*

What is the wis - dom of the

What is the wis - dom of the

What is the wis - dom of the

What is the wis - dom of the

cresc.

Detailed description: This is a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The first four staves are for the voices, each in a different clef (Soprano: C1, Alto: C2, Tenor: C3, Bass: F1) and featuring a key signature of two sharps (F# and C#). The vocal parts enter with the lyrics 'What is the wis - dom of the' on a melodic line. The piano accompaniment begins on the fifth staff, with a treble and bass clef, and includes a 'cresc.' (crescendo) marking. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes.

Soprano I.

Soprano II.

f Totrustin love that never wan-eth!

T

Totrustin love that ne-ver wan-eth!

f Totrustin love that never wan-eth!

f Totrustin love that never wan-eth!

f Totrustin love that never wan-eth!

sim - ple?

sim - ple?

sim - ple?

sim - ple?

p *pp* *mf*

T

p

FULL CHORUS.

U *p* All conquering Love

p All conquering Love

p All conquering Love

p All conquering Love

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

yet un-born take heart. Its laws sustain mankind;

yet un-born take heart. Its laws sus-tain man-kind;

yet un-born take heart. Its laws sustain mankind;

yet un-born take heart. Its laws sus-tain man-kind;

cresc.
It spreads the to-kens of its mas-ter-y as

cresc.
It spreads the to-kens of its mas-ter-y as

cresc.
It spreads the to-kens of its mas-ter-y as

cresc.
It spreads the to-kens of its mas-ter-y as

o - cean flows to o - cean; And when the doors ____ of the e -

o - cean flows to o - cean; And when the doors ____ of the e -

o - cean flows to o - cean; And when the doors ____ of the e -

o - cean flows to o - cean; And when the doors of the e -

f cresc.

- ter - nal spa - ces o - - pen wide,

- ter - nal spa - ces o - - pen wide,

- ter - nal spa - ces o - - pen wide,

- ter - nal spa - ces o - - pen wide,

W rit.

f rit.

a tempo

ff The re-cord runs for all who will to read,

ff The re-cord runs for all who will to read,

ff The re-cord runs for all who will to read,

ff The re-cord runs for all who will to read,

*a tempo**ff**f cresc.**ff*

E'en so

ff

E'en so

ff

E'en so

ff

E'en so

ff

Moderato.

rit. *P* *'tis love!*

rit. *P* *'tis love!*

rit. *P* *'tis love!*

rit. *P* *'tis love!*

rit. *Moderato.* *f dim.* *p dolce*

dim.

poco rit. *X a tempo* *pp*

Contralto Solo.

He hath shew - ed us — what is good

Bass Solo.

He hath shew - ed us —

He is mer - ci - ful and gra - cious,
 — what is good. He is

p

Long - suf - fering, a - bun - dant in mer -
 mer - ci - ful and gra - cious, Long - suf - fering, a -

mf

- cy - and - truth. Keep - ing
 - bun - dant in mer - cy and truth.

Y animando

animando

mer - cy for thousands, for - giv - ing i - ni - qui - ty and trans -

Keep - ing mer - cy for thou - sands, for - giv - ing i -

- gres - sion, for - giv - ing i - ni - qui - ty

- ni - qui - ty and trans - gres - sion, for - giv - ing i - ni - qui - ty

p *rit.* *a tempo*

and trans - gres - - - sion,

and trans - gres - sion,

rit. *a tempo*

and what doth He —

mf

p

and what doth He — re-quire of us? *cresc.*

— re-quire of us? But to deal

cresc.

But to deal just-ly, To love mer-cy and to

just-ly, To love mer-cy and to walk —

cresc. *cresc.*

Musical score for the first system. The vocal part (treble and bass staves) has the lyrics "walk hum-bly, hum-bly." and "hum-bly, hum-bly." with dynamic markings *dim.* and *pp*. The piano accompaniment (grand staff) features a melody in the right hand and chords in the left hand, with dynamic markings *f*, *dim.*, and *mf*.

Musical score for the second system. The vocal part (treble and bass staves) has the lyrics "He that do-eth these" and "He that do-eth these" with dynamic markings *p* and *pp*. The piano accompaniment (grand staff) features a melody in the right hand and chords in the left hand, with dynamic markings *p* and *pp*.

Musical score for the third system. The vocal part (treble and bass staves) has the lyrics "things," and "things," with dynamic markings *p* and *pp*. The piano accompaniment (grand staff) features a melody in the right hand and chords in the left hand, with dynamic markings *p* and *pp*.

Musical score for the fourth system. The vocal part (treble and bass staves) has the lyrics "things," and "things," with dynamic markings *p* and *pp*. The piano accompaniment (grand staff) features a melody in the right hand and chords in the left hand, with dynamic markings *p* and *pp*.

He that do-eth these things— shall ne - - - ver

He that do-eth these things— shall— ne - - - ver

dim. rit. *a tempo*

fall, shall ne - - - ver fall.

fall, shall— ne - - - ver fall.

pp *pp dim. rit.* *mf*

BB *animando*

cresc.

ff Allegro. *dim.*

p dolcissimo

CHORUS.

Soprano. *p* The

Alto. *p* The

Tenor. *p* The

Bass. *p* The

CC

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

CC

p dolce

high, shall be

high,

high, shall be pour-ed out up -

high, shall be pour-ed out up-on us, be

mf *cresc.*

mf *cresc.*

p cresc.

cresc.

pour-ed out up-on us, be pour - - - ed, be

mf cresc.

shall be pour-ed out, be pour-ed out up-on us from on

- on us, be pour-ed out up-on us, be pour-ed out up -

pour-ed out, — shall be pour-ed out up-on us from on

cresc. molto

DD

pour-ed out up - on us from on high, _____ be

high, be pour-ed out up - on us from on high, _____

-on us from on high, be pour-ed out up - on us from on

high, shall be pour-ed out up - on us, be pour-ed out up -

DD

pour-ed out up - on us, be pour - ed out up - *cresc.*

be pour-ed out up - on us, be pour - - - ed *cresc.*

high, be pour-ed out up - on us, be pour - - - ed *cresc.*

- on us, be pour-ed out up - on us from on *cresc.*

cresc.

EE

-on us from on high, from on high;

out up-on us from on high;

out, be pour-ed on us from on high, from on high;

high, be pour-ed out from on high;

EE

f

p

The wil - der-ness shall be as a

p

The wil - der-ness shall be as a fruit - ful

p

The

dim.

p dolce

fruit - - ful field, the wil - der-ness_____

field,_____ the wil - der-ness_____ shall be as a

The wil - der-ness_____ shall be as a fruit - - ful

wil - der-ness_____ shall be as a fruit - - ful field,_____

p

cresc. _____ shall be as a fruit - - ful field; And the work of righteousness_____

fruitful field,_____ shall be as a fruitful field;_____ The work of righteousness_____

field,_____ a fruit-ful field; And the work of righteousness_____

_____ shall be as a fruit-ful field;_____ The work of righteousness_____

FF

dim.

dim. *p*

— shall be peace and qui - et - ness, Peace and qui - et - ness —

dim. *p*

— shall be peace and qui - et - ness, Peace and qui - et - ness —

dim. *p*

— shall be peace and qui - et - ness, Peace and qui - et - ness —

dim. *p*

— shall be peace and qui - et - ness, Peace and qui - et - ness —

rit. **GG** *a tempo*

— and as - su - rance for e - - - - ver.

rit. *a tempo*

— and as - su - rance for e - - - - ver.

rit. *a tempo*

— and as - su - rance for e - - - - ver.

rit. *a tempo*

— and as - su - rance for e - - - - ver.

rit. **GG** *a tempo*

dolcissimo *mf*

p A man shall be as a

p A man shall be as a

p A man shall be as a

p A man shall be as a

hid-ing place from the wind,

hid - ing place from the wind,

hid - ing place from the wind,

hid - ing place from the wind,

cresc. molto

And a co - vert from the tem - pest as a

And a co - vert from the tem - pest as a

And a co - vert from the tem - pest

And a co - vert from the tem - pest as a

ri - ver of wa - - - - ters, as a

ri - ver of wa - - - - ters, as a

as a ri - - ver of wa - - - - ters, as a

ri - - ver of wa - - - - ters, as a

HH

dim.
ri-ver of wa-ters in a dry

dim.
ri-ver of wa-ters in a dry

dim.
ri-ver of wa-ters in a dry

dim.
ri-ver of wa-ters in a dry

dim.

place, As a sha-dow

place, As a sha-dow

place, As a sha-dow

place, As a sha-dow

pp

dim. of a great rock in a wea - ry land. *pp animando*

dim. of a great rock in a wea - ry land. *pp*

dim. of a great rock in a wea - ry land. *pp animando*

dim. of a great rock in a wea - ry land. *pp*

cresc.

mf animando

MM

And the eyes of them that

And the eyes of them that

And the eyes of them that

And the eyes of them that

MM

cresc.

ff

f allargando

see shall not be dim, _____ And the ears of them that

f

see shall not be dim, _____ And the ears of them that

f allargando

see shall not be dim, _____ And the ears of them that

f

see shall not be dim, _____ And the ears of them that

sf

allargando

a tempo

hear _____ shall heark - en.

hear _____ shall heark - en.

a tempo

hear _____ shall heark - en.

hear _____ shall heark - en.

a tempo.

mf cresc.

cresc.

rit. **OO Lento.** *pp*

Who is wise un-der-stand-eth these things,—

pp

Who is wise un-der-stand-eth these things,—

rit. *pp*

Who is wise un-der-stand-eth these things,—

pp

Who is wise un-der-stand-eth these things,—

rit. **OO Lento.** *pp*

SEMI-CHORUS.



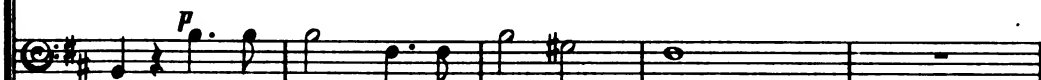
— For the ways of the Lord are right,



— For the ways of the Lord are right,



— For the ways of the Lord are right,

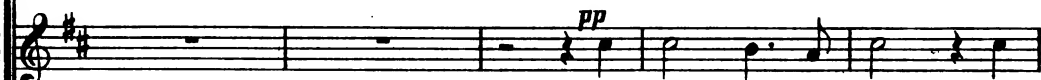


— For the ways of the Lord are right,

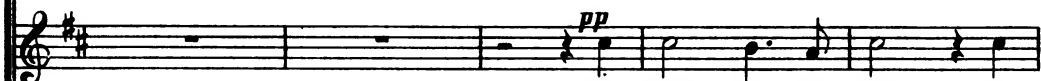
FULL CHORUS.



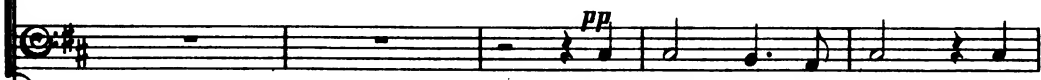
The ways of the Lord are



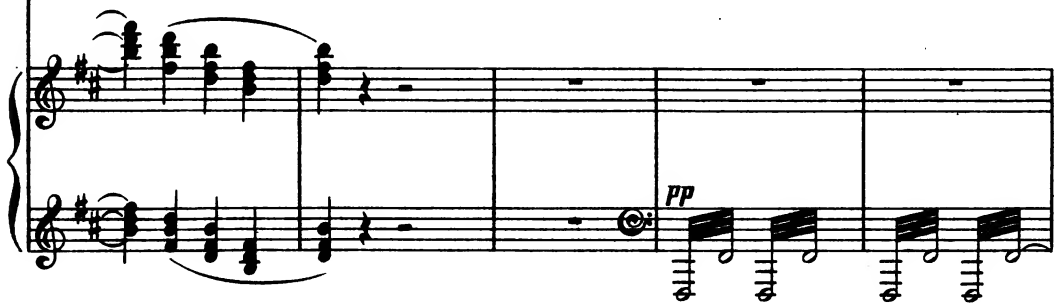
The ways of the Lord are



The ways of the Lord are



The ways of the Lord are



And the just _____ shall walk in them,

And the just _____ shall walk in them,

And the just _____ shall walk _____ in them,

And the just _____ shall walk _____ in them,

right, _____ And the just shall walk in them,

right, _____ And the just shall walk in them,

right, _____ And the just shall walk in them,

right, _____ And the just shall walk in them,

pp *p*

pp *p*

pp *p*

pp *p*

p

shall walk in them.

shall walk in them.

shall walk in them.

shall walk in them.

shall walk in them.

shall walk in them.

shall walk in them.

shall walk in them.

cresc.

rit.

f

The musical score is for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#). The lyrics for all voices are "shall walk in them." The piano part features a crescendo and a ritardando leading to a fortissimo (f) section.

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| P. ARMES. | | | | | | | DITTO CHORUSES ONLY | ... | ... | ... | 0/6 | 1/0 | — |
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| MASS, IN B MINOR (Sol-FA in the Press) | ... | ... | 2/6 | 3/0 | 4/0 | — | G. R. BETJEMANN. | | | | | | |
| MISSA BREVIS, IN A | ... | ... | 1/6 | — | — | — | THE SONG OF THE WESTERN MEN | ... | ... | ... | 1/0 | — | — |
| MY SPIRIT WAS IN HEAVINESS | ... | ... | 1/0 | — | — | — | W. R. BEXFIELD. | | | | | | |
| NOW SHALL THE GRACE (Double Chorus) | ... | ... | 0/8 | — | — | — | ISRAEL RESTORED | ... | ... | ... | 4/0 | — | — |
| (DITTO, Sol-FA, 0/6) | ... | ... | 1/0 | — | — | — | | | | | | | |
| O LIGHT EVERLASTING (Sol-FA, 0/6) | ... | ... | 1/0 | — | — | — | | | | | | | |
| SLEEPERS, WAKE (Sol-FA, 0/6) | ... | ... | 1/0 | — | — | — | | | | | | | |
| THE LORD IS A SUN AND SHIELD | ... | ... | 1/0 | — | — | — | | | | | | | |
| THE PASSION (S. JOHN) | ... | ... | 2/0 | 2/6 | 4/0 | — | | | | | | | |
| THE PASSION (S. MATTHEW) | ... | ... | 2/6 | 3/0 | — | — | | | | | | | |
| DITTO (Abridged as used at St. Paul's) | ... | ... | 1/6 | 2/0 | — | — | | | | | | | |
| THOU GUIDE OF ISRAEL | ... | ... | 1/0 | — | — | — | | | | | | | |
| WHEN WILL GOD RECALL MY SPIRIT | ... | ... | 1/0 | — | — | — | | | | | | | |

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| KATE BOUNDY. | | | | PEPIN THE PIPPIN (Operetta) (Sol-Fa, 0/9) | 2/6 | — | — |
| THE RIVAL FLOWERS (Operetta) (Sol-Fa, 0/6) | 1/6 | — | — | THE DAISY CHAIN (Operetta) (Sol-Fa, 0/9) | 2/6 | — | — |
| E. M. BOYCE. | | | | THE MISSING DUKE (Operetta) (Sol-Fa, 0/9) | 2/6 | — | — |
| THE LAY OF THE BROWN ROSARY | 1/6 | — | — | GERARD F. COBB. | | | |
| THE SANDS OF CORRIEMIE (Female voices) | 1/6 | — | — | A SONG OF TRAFALGAR (Men's voices) | 2/0 | — | — |
| (Ditto, Sol-Fa, 0/6) | — | — | — | S. COLERIDGE-TAYLOR. | | | |
| YOUNG LOCHINVAR | 1/6 | — | — | SCENES FROM THE SONG OF HIAWATHA | 3/6 | 4/0 | 5/0 |
| J. BRADFORD. | | | | (Ditto, Sol-Fa, 2/0) | — | — | — |
| HARVEST CANTATA | 1/6 | — | — | HIAWATHA'S WEDDING-FEAST (Sol-Fa, 1/0) | 1/6 | — | — |
| W. F. BRADSHAW. | | | | HIAWATHA'S HOCHZEIT | 1/6 | — | — |
| GASPAR BECERRA | 1/6 | — | — | THE DEATH OF MINNEHAHA (Sol-Fa, 1/0) | 1/6 | — | — |
| J. BRAHMS. | | | | HIAWATHA'S DEPARTURE (Sol-Fa, 1/0) | 2/0 | — | — |
| A SONG OF DESTINY | 1/0 | — | — | THE BLIND GIRL OF CASTÉL-CUILLE | 2/6 | 3/0 | — |
| C. BRAUN. | | | | (Ditto, Sol-Fa, 1/0) | — | — | — |
| QUEEN MAB AND THE KOBOLDS (Operetta) | 2/0 | — | — | MEG BLANE (Sol-Fa, 0/9) | 2/0 | — | — |
| (Sol-Fa, 0/9) | — | — | — | THE ATONEMENT | 3/6 | 4/0 | 5/0 |
| SIGURD | 5/0 | — | — | FREDERICK CORDER. | | | |
| THE COUNTRY MOUSE AND THE TOWN | — | — | — | THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) | 2/6 | — | — |
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| A. HERBERT BREWER. | | | | H. COWARD. | | | |
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| O PRAISE THE LORD | 1/0 | — | — | F. H. COWEN. | | | |
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| DANIEL | 3/6 | — | — | A SONG OF THANKSGIVING | 1/6 | — | — |
| RESURGAM | 1/6 | — | — | CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/9) | 2/6 | — | — |
| RUDEL | 4/0 | — | — | CORONATION ODE | 1/6 | — | — |
| J. F. BRIDGE. | | | | ODE TO THE PASSIONS (Sol-Fa, 1/0) | 2/0 | — | — |
| BOADICEA | 2/6 | — | — | RUTH (Sol-Fa, 1/6) | 4/0 | 4/6 | 6/0 |
| CALLIRHOË (Sol-Fa, 1/6) | 2/6 | 3/0 | 4/0 | ST. JOHN'S EVE (Sol-Fa, 1/6) | 2/6 | 3/0 | 4/0 |
| FORGING THE ANCHOR (Sol-Fa, 1/0) | 1/6 | — | — | SLEEPING BEAUTY (Sol-Fa, 1/6) | 2/6 | 3/0 | 4/0 |
| HYMN TO THE CREATOR | 1/0 | — | — | SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/9) | 2/0 | — | — |
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| DUDLEY BUCK. | | | | THE FAIRY RING | 2/6 | — | — |
| THE LIGHT OF ASIA | 3/0 | 3/6 | 5/0 | W. G. CUSINS. | | | |
| EDWARD BUNNETT. | | | | TE DEUM, IN B FLAT | 1/6 | — | — |
| OUT OF THE DEEP (130th Psalm) | 1/0 | — | — | FÉLICIEN DAVID. | | | |
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| PSYCHE (Sol-FA, 1/6) | 3/6 | 3/0 | 4/0 | — | — | — |
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| Ditto, Sol-FA, 0/6 | — | — | — | — | — | — |
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| ST. JOHN THE BAPTIST (Sol-FA, 1/0) | 2/6 | — | — | 2/6 | — | — |
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| CIRO PINSUTI. | | | | | | |
| PHANTOMS—FANTASMI NELL' OMBRA | 1/0 | — | — | 1/0 | — | — |
| PERCY PITT. | | | | | | |
| HOHENLINDEN (Men's voices) | 1/6 | — | — | 1/6 | — | — |
| V. W. POPHAM. | | | | | | |
| EARLY SPRING | 1/0 | — | — | 1/0 | — | — |
| J. B. POWELL. | | | | | | |
| PANGE LINGUA (Sing, my tongue) | 1/6 | — | — | 1/6 | — | — |
| A. H. D. PRENDERGAST. | | | | | | |
| THE SECOND ADVENT | 1/6 | — | — | 1/6 | — | — |
| C. E. PRITCHARD. | | | | | | |
| KUNACEPA | 4/0 | — | — | 4/0 | — | — |
| E. PROUT. | | | | | | |
| DAMON AND PHINTIAS (Male voices) | 2/6 | — | — | 2/6 | — | — |
| FREEDOM | 1/0 | — | — | 1/0 | — | — |
| HEREWARD | 4/0 | — | — | 4/0 | — | — |
| QUEEN AIMÉE (Female voices) | 1/6 | — | — | 1/6 | — | — |
| THE HUNDREDTH PSALM (Sol-FA, 0/4) | 1/0 | — | — | 1/0 | — | — |
| THE RED CROSS KNIGHT (Sol-FA, 2/0) | 4/0 | 4/6 | 5/0 | 4/0 | 4/6 | 5/0 |
| PURCELL. | | | | | | |
| DIDO AND ÆNEAS | 2/6 | — | — | 2/6 | — | — |
| ODE ON ST. CECILIA'S DAY | 2/0 | — | — | 2/0 | — | — |
| TE DEUM AND JUBILATE, IN D | 1/0 | — | — | 1/0 | — | — |
| Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) | 1/0 | — | — | 1/0 | — | — |
| Ditto (Latin arrangement by R. R. Terry) | 1/0 | — | — | 1/0 | — | — |
| KING ARTHUR | 2/0 | — | — | 2/0 | — | — |
| THE MASQUE IN "DIOCLESIAN" | 2/0 | — | — | 2/0 | — | — |
| LADY RAMSAY. | | | | | | |
| THE BLESSED DAMOZEL | 2/6 | — | — | 2/6 | — | — |
| G. RATHBONE. | | | | | | |
| VOGELWEID THE MINNESINGER (Operetta) | 1/0 | — | — | 1/0 | — | — |
| (Ditto, Sol-FA, 0/6) | — | — | — | — | — | — |
| F. J. READ. | | | | | | |
| THE SONG OF HANNAH | 1/0 | — | — | 1/0 | — | — |
| J. F. H. READ. | | | | | | |
| BARTIMEUS | 1/6 | — | — | 1/6 | — | — |
| CARACTACUS | 2/6 | — | — | 2/6 | — | — |
| HAROLD | 4/0 | — | 5/0 | 4/0 | — | 5/0 |
| IN THE FOREST (Male voices) | 1/0 | — | — | 1/0 | — | — |
| PSYCHE (CHORUSES ONLY, 2/0) | 5/0 | — | 7/0 | 5/0 | — | 7/0 |
| THE CONSECRATION OF THE BANNER | 1/6 | — | — | 1/6 | — | — |
| THE DEATH OF YOUNG ROMILLY | 1/6 | — | — | 1/6 | — | — |
| THE HESPERUS (Sol-FA, 0/9) | 1/6 | — | — | 1/6 | — | — |
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| C. T. REYNOLDS. | | | | | | |
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| ARTHUR RICHARDS. | | | | | | |
| PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) | 1/6 | — | — | 1/6 | — | — |
| THE WAXWORK CARNIVAL (Operetta) | 2/0 | — | — | 2/0 | — | — |
| (Ditto, Sol-FA, 0/8) | — | — | — | — | — | — |
| J. V. ROBERTS. | | | | | | |
| JONAH | 2/0 | — | — | 2/0 | — | — |
| THE PASSION | 1/6 | 2/0 | — | 1/6 | 2/0 | — |
| W. S. ROCKSTRO. | | | | | | |
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| J. L. ROECKEL. | | | | | | |
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| THE HOURS (Operetta) (Sol-FA, 0/9) | 2/0 | — | — | 2/0 | — | — |
| THE SILVER PENNY (Operetta) (Sol-FA, 0/9) | 2/0 | — | — | 2/0 | — | — |
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| THE FOREST FLOWER (Female voices) | 1/6 | — | — | 1/6 | — | — |
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| PRAYER AND PRAISE (Oblong) | 4/0 | — | — | 4/0 | — | — |
| F. ROLLASON. | | | | | | |
| STOOD THE MOURNFUL MOTHER WEeping | 1/6 | — | — | 1/6 | — | — |

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| Ditto, IN F | 2/0 | — | 3/8 | | | |
| Ditto, IN G | 2/0 | — | 3/8 | | | |
| MASS, IN A FLAT | 1/0 | 1/8 | 2/8 | | | |
| Do., IN B FLAT | 1/0 | 1/8 | 2/8 | | | |
| Do., IN C | 1/0 | 1/8 | 2/8 | | | |
| Do., IN E FLAT | 2/0 | 3/8 | 4/0 | | | |
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| COMMUNION SERVICE, IN C | 1/8 | — | — | | | |
| JOASH | 4/0 | — | — | | | |
| MASS, IN C | 1/0 | — | — | | | |
| R. SLOMAN. | | | | | | |
| CONSTANTIA | 2/8 | — | — | | | |
| SUPPLICATION AND PRAISE | 2/8 | — | — | | | |
| HENRY SMART. | | | | | | |
| KING RENÉ'S DAUGHTER (Female voices) | 2/8 | — | — | | | |
| (Ditto, Sol-FA, 1/0) | — | — | — | | | |
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| J. M. SMETON. | | | | | | |
| ARIADNE (Sol-FA, 0/8) | 2/0 | — | — | | | |
| CONNLA | 2/8 | — | — | | | |
| KING ARTHUR (Sol-FA, 1/0) | 2/8 | — | — | | | |
| ALICE MARY SMITH. | | | | | | |
| ODE TO THE NORTH-EAST WIND | 1/0 | — | — | | | |
| ODE TO THE PASSIONS | 2/0 | — | — | | | |
| THE RED KING (Men's voices) | 1/0 | — | — | | | |
| THE SONG OF THE LITTLE BALTING (ditto) | 1/0 | — | — | | | |
| (Ditto, Sol-FA, 0/8) | — | — | — | | | |
| E. M. SMYTH. | | | | | | |
| MASS, IN D | 2/8 | — | — | | | |
| A. SOMERVELL. | | | | | | |
| ELEGY | 1/8 | — | — | | | |
| KING THRUSHBEARD (Operetta) (Sol-FA, 0/8) | 2/0 | — | — | | | |
| MASS, IN C MINOR | 2/8 | — | — | | | |
| ODE TO THE SEA (Sol-FA, 1/0) | 2/0 | — | — | | | |
| PRINCESS ZARA (Operetta) (Sol-FA, 0/8) | 2/0 | — | — | | | |
| THE CHARGE OF THE LIGHT BRIGADE | 0/8 | — | — | | | |
| (Ditto, Sol-FA, 0/8) | — | — | — | | | |
| THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) | 2/0 | — | — | | | |
| THE FORSAKEN MERMAN | 1/8 | — | — | | | |
| THE POWER OF SOUND (Sol-FA, 1/0) | 2/0 | — | — | | | |
| THE SEVEN LAST WORDS | 1/0 | — | — | | | |
| R. SOMERVILLE. | | | | | | |
| THE 'PRENTICE PILLAR (Opera) | 2/0 | — | — | | | |
| W. H. SPEER. | | | | | | |
| THE JACKDAW OF RHEIMS | 2/0 | — | — | | | |
| SPOHR. | | | | | | |
| CALVARY | 2/8 | 3/0 | 4/0 | | | |
| FALL OF BABYLON | 3/0 | 3/8 | 5/0 | | | |
| GOD, THOU ART GREAT (Sol-FA, 0/8) | 1/0 | — | — | | | |
| HOW LOVELY ARE THY DWELLINGS FAIR | 0/8 | — | — | | | |
| HYMN TO ST. CECILIA | 1/4 | — | — | | | |
| JEHOVAH, LORD OF HOSTS | 1/0 | 1/8 | 2/8 | | | |
| LAST JUDGMENT (Sol-FA, 1/0) | 0/8 | — | — | | | |
| Ditto (CHORUSES ONLY) | 0/8 | — | — | | | |
| MASS (for 4 solo voices and double choir) | 2/0 | — | — | | | |
| THE CHRISTIAN'S PRAYER | 1/0 | 1/8 | 2/8 | | | |
| JOHN STAINER. | | | | | | |
| ST. MARY MAGDALEN (Sol-FA, 1/0) | 2/0 | 2/8 | 4/0 | | | |
| THE CRUCIFIXION (Sol-FA, 0/8) | 1/8 | 2/0 | — | | | |
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| C. VILLIERS STANFORD. | | | | | | |
| CARMEN SÆCULARE | 1/8 | — | — | | | |
| COMMUNION SERVICE, IN G | 2/8 | — | — | | | |
| EAST TO WEST | 1/8 | — | — | | | |
| EDEN | 5/0 | 6/0 | 7/8 | | | |
| GOD IS OUR HOPE (46th Psalm) | 2/0 | — | — | | | |
| MASS, IN G MAJOR | 2/8 | — | — | | | |
| ŒDIPUS REX (Male voices) | 3/8 | — | — | | | |
| THE BATTLE OF THE BALTIC | 1/8 | — | — | | | |
| THE REVENGE (Sol-FA, 0/8) | 1/8 | — | — | | | |
| (Ditto, German Words, 2 Marks.) | — | — | — | | | |
| THE VOYAGE OF MAELDUNE | 2/8 | 3/0 | 4/0 | | | |
| F. R. STATHAM. | | | | | | |
| VASCO DA GAMA | 2/8 | — | — | | | |
| BRUCE STEANE. | | | | | | |
| THE ASCENSION | 2/8 | 3/0 | 4/0 | | | |
| H. W. STEWARDSON. | | | | | | |
| GIDEON | 4/0 | — | — | | | |
| STEFAN STOCKER. | | | | | | |
| SONG OF THE FATES | 1/0 | — | — | | | |
| J. STORER. | | | | | | |
| MASS OF OUR LADY OF RANSOM | 2/0 | — | — | | | |
| THE TOURNAMENT | 2/0 | — | — | | | |
| E. C. SUCH. | | | | | | |
| GOD IS OUR REFUGE (46th Psalm) | 1/8 | — | — | | | |
| NARCISUS AND ECHO | 3/0 | — | — | | | |
| Ditto (CHORUSES ONLY) | 1/0 | — | — | | | |

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| FESTIVAL TE DEUM (Sol-Fa, 1/0) | 1/0 | 1/6 | 2/6 | | | | PRINCESS SNOWFLAKE (Operetta) (Sol-Fa, 0/6)... | 1/0 | — | | | |
| TE DEUM (A Thanksgiving for Victory) (Sol-Fa, 0/9) | 1/0 | — | — | | | | THE COURT OF QUEEN SUMMERGOLD | | | | | |
| ODE FOR THE COLONIAL AND INDIAN | | | | | | | (Operetta) (Sol-Fa, 0/6) | 1/0 | — | | | |
| EXHIBITION | 1/0 | — | — | | | | THE WRECK OF THE HESPERUS | 1/6 | — | | | |
| THE GOLDEN LEGEND (Sol-Fa, 2/0) | 3/6 | 4/0 | 5/0 | | | | HENRY WATSON. | | | | | |
| INCIDENTAL MUSIC, KING ARTHUR | 1/6 | — | — | | | | IN PRAISE OF THE DIVINE (Masonic Ode) | 2/0 | — | | | |
| T. W. SURETTE. | | | | | | | A PSALM OF THANKSGIVING | 1/0 | — | | | |
| THE EVE OF ST. AGNES | 2/0 | — | — | | | | WEBER. | | | | | |
| W. TAYLOR. | | | | | | | COMMUNION SERVICE, IN E FLAT | 1/6 | — | | | |
| ST. JOHN THE BAPTIST | — | 4/0 | — | | | | IN CONSTANT ORDER (Hymn) | 1/6 | — | | | |
| A. GORING THOMAS. | | | | | | | JUBILEE CANTATA | 1/0 | 1/6 | | | |
| THE SUN-WORSHIPERS | 1/0 | — | — | | | | MASS IN E FLAT (Latin and English) | 1/0 | 1/6 | | | |
| E. H. THORNE. | | | | | | | Do., IN G (Latin and English) | 1/0 | 1/6 | | | |
| BE MERCIFUL UNTO ME | 1/0 | — | — | | | | PRECIOSA | 1/0 | — | | | |
| G. W. TORRANCE. | | | | | | | THREE SEASONS | 1/0 | — | | | |
| THE REVELATION | 5/0 | — | — | | | | T. WENDT. | | | | | |
| BERTHOLD TOURS. | | | | | | | ODE | 1/6 | — | | | |
| A FESTIVAL ODE | 1/0 | — | — | | | | S. WESLEY. | | | | | |
| THE HOME OF TITANIA (Female voices) | 1/6 | — | — | | | | DIXIT DOMINUS | 1/0 | — | | | |
| (Ditto, Sol-Fa, 0/6) | | | | | | | EXULTATE DEO | 0/6 | — | | | |
| FERRIS TOZER. | | | | | | | IN EXITU ISRAEL | 0/4 | — | | | |
| BALAAM AND BALAK | 2/6 | — | — | | | | S. S. WESLEY. | | | | | |
| KING NEPTUNE'S DAUGHTER (Female voices) | 1/6 | — | — | | | | O LORD, THOU ART MY GOD | 1/0 | — | | | |
| (Ditto, Sol-Fa, 0/6) | | | | | | | FLORENCE E. WEST. | | | | | |
| P. TSCHAIKOWSKY. | | | | | | | A MIDSUMMER'S DAY (Operetta) (Sol-Fa, 0/6) ... | 1/6 | — | | | |
| NATURE AND LOVE (Sol-Fa, 0/6) | 1/0 | — | — | | | | JOHN E. WEST. | | | | | |
| VAN BREE. | | | | | | | LORD, I HAVE LOVED THE HABITATION OF | | | | | |
| ST. CECILIA'S DAY (Sol-Fa, 0/6) | 1/0 | 1/6 | 2/6 | | | | THY HOUSE | 1/0 | — | | | |
| CHARLES VINCENT. | | | | | | | MAY-DAY REVELS (Sol-Fa, 0/4) | 1/6 | — | | | |
| THE LITTLE MERMAID (Female voices) | 1/6 | — | — | | | | SEED-TIME AND HARVEST (Sol-Fa, 1/0) | 2/0 | — | | | |
| THE VILLAGE QUEEN (Female voices) (Sol-Fa, 0/6) | 1/6 | — | — | | | | THE STORY OF BETHLEHEM (Sol-Fa, 0/6) | 1/6 | — | | | |
| A. L. VINGOE. | | | | | | | C. LEE WILLIAMS. | | | | | |
| THE MAGICIAN (Operetta) (Sol-Fa, 0/6) | 2/0 | — | — | | | | A HARVEST SONG | 1/6 | — | | | |
| W. S. VINNING. | | | | | | | GETHSEMANE | 2/0 | 2/6 | | | |
| SONG OF THE PASSION (according to St. John)... | 1/6 | — | — | | | | THE LAST NIGHT AT BETHANY (Sol-Fa, 1/0) ... | 2/0 | 2/6 | | | |
| S. P. WADDINGTON. | | | | | | | A. E. WILSHIRE. | | | | | |
| JOHN GILPIN (Sol-Fa, 0/6) | 2/0 | — | — | | | | GOD IS OUR HOPE (Psalm 46) | 2/0 | — | | | |
| WHIMLAND (Operetta) (Sol-Fa, 0/6) | 2/0 | — | — | | | | THOMAS WINGHAM. | | | | | |
| R. WAGNER. | | | | | | | MASS, IN D (Regina Coeli) | 3/0 | — | | | |
| HOLY SUPPER OF THE APOSTLES | 2/0 | — | — | | | | TE DEUM (Latin) | 1/6 | — | | | |
| W. M. WAIT. | | | | | | | CHAS. WOOD. | | | | | |
| GOD WITH US | 2/0 | — | — | | | | ODE TO THE WEST WIND | 1/0 | — | | | |
| ST. ANDREW | 2/0 | — | — | | | | F. C. WOODS. | | | | | |
| THE GOOD SAMARITAN | 2/0 | — | — | | | | A GREYPORT LEGEND (1797) (Male voices) | 1/0 | — | | | |
| R. H. WALTHER. | | | | | | | (Ditto, Sol-Fa, 0/6) | 1/6 | — | | | |
| THE PIED PIPER OF HAMELIN | 2/0 | — | — | | | | KING HAROLD (Sol-Fa, 0/6) | 1/6 | — | | | |
| | | | | | | | OLD MAY-DAY (Female voices) (Sol-Fa, 0/6) ... | 1/6 | — | | | |
| | | | | | | | E. M. WOOLLEY. | | | | | |
| | | | | | | | THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, | | | | | |
| | | | | | | | and Tenor Soli, and Chorus for Female Voices) ... | 1/6 | — | | | |
| | | | | | | | D. YOUNG. | | | | | |
| | | | | | | | THE BLESSED DAMOZEL | 1/6 | — | | | |